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PRINCIPLES OF HERITAGE CONSERVATION

BRITISH COLUMBIA *Heritage Trust*

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Foreword

The British Columbia Heritage Trust aims to "support, encourage and facilitate the conservation, maintenance and restoration of heritage property in the Province."

The Technical Paper Series is provided as a resource for all people involved in heritage activities be they volunteers or accredited professionals.

The Trust endeavours to provide information on a range of topics that is important to the development of British Columbia's heritage resources. Your suggestions for further issues in this series are welcomed.

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Introduction

The heritage buildings and sites of British Columbia help us understand the development of our province. They reflect the historic, economic, social and aesthetic forces that have determined how and where we live, work and play. We have much to gain by learning from these historic developments and can do so only by conserving what remains of this legacy.

Principles of Heritage Conservation is a review of the approaches that can be taken and the principles that should be followed in conserving British Columbia's historic resources. The volume has been developed to provide a general introduction to heritage conservation work in the province today and can be read in conjunction with companion volumes dealing with specific types of conservation activity.

Defining the Approaches

One of the major considerations, in any heritage conservation project, is to establish a balance between heritage goals and economic or functional necessities. To achieve this, it is critical to understand, at the outset, what the various types of conservation activities involve and to what degree they effect the heritage value of the building or site. Chapter Three defines and illustrates 12 conservation approaches, also known as levels of intervention. The definitions begin with those interventions that have the least impact on the historic fabric and end with those that most effect the structural and historic integrity of the heritage resource.

Defining the Principles

The six heritage conservation principles presented in Chapter Six have been provided to serve as guidelines for all heritage conservation projects. The objective is to create a uniform set of criteria for assessing and guiding conservation activity, regardless of the level of intervention. In setting out the principles, the Province of British Columbia seeks to ensure the most thorough and sensitive approach possible to the preservation of our built heritage.

The British Columbia Heritage Trust would like to thank the following individuals who lent their expertise to this project: Jacqueline Murfitt, Heritage Conservation Officer, City of Vancouver; Steve Barber, Senior Planner, City of Victoria; and Patrick Frey and Mark Bawtinheimer of the Heritage Conservation Branch.

The Trust extends special thanks to Alastair Kerr, Heritage Conservation Branch, for his expertise in both the writing and compilation of this work.

1. What is Heritage Conservation?

The code of ethics of the International Institute for Conservation (IIC) defines conservation generally as:

> *All actions aimed at the safeguarding of cultural property for the future. Its purpose is to study, record, retain and restore the culturally significant qualities of the object with the least possible intervention.*

The term "heritage conservation" commonly refers to the retention — as opposed to the demolition and loss — of older buildings and sites. Within this context, heritage conservation activity can take many forms, from minimal work to stabilize and protect the heritage structure to major repairs and alterations designed to return a building to its original state. All can be viewed as legitimate functions of heritage conservation, depending upon what the conservation action is intended to achieve.

British Columbia Heritage Trust

Consolidation and restoration of the roadhouse at Historic Hat Creek Ranch.

2. The Historical Perspective

The idea of heritage conservation as a conscious activity arose first in the nineteenth century. Before that time the notion of conservation was limited, with few exceptions, to using ancient building fragments in new construction.

Giuseppe Valadier, noted for his plan of the Piazza del Popolo in Rome, was perhaps the first architect to conscientiously distinguish ancient fabric from modern work in his 1821 restoration of the Arch of Titus in the Roman Forum. His interventions were simply detailed in travertine to outline the eroded form of the ancient marble columns and decorations. He also incorporated a plaque stating the date of the interventions. The respect of Valadier for the original fabric was unusual at the time.

In the nineteenth century, the major debate centered around opposing attitudes to the meaning of the term "restoration". Viollet-le-Duc, an eminent French architect of the time, stated that: "To restore a building is to re-establish it to a completed state which may never have existed at any particular time." In his own works, he attempted to restore a building "in the style which is proper to it". This involved removing or altering historical material in order to achieve what was referred to as "the unity of style".

This approach, taken by Viollet-le-Duc and other architects active in mid-nineteenth century France and England, was attacked at the time by Victorian art critic John Ruskin and by designer and writer William Morris. Writing in 1879, Morris stated that: "Restoration is, generally speaking, a modern euphemism for wholesale destruction and the worst of desecration."

Two years earlier, Morris had formed the Society for the Protection of Ancient Buildings (SPAB). His approach expressed the new idea of the value of all periods of history. "We must not follow the 'fatal idea' to strip from a building its history....Put Protection in place of Restoration....Thus, and thus only, can we protect our ancient buildings and hand them down instructive and venerable to those that come after."

"Scrape" versus "Anti-Scrape"

Morris' new Society was nicknamed "Anti-Scrape", a reference to the restorer's practice of scraping historic plaster from walls as part of the removal of unwanted material. The "Anti-Scrape" approach, also referred to as composite restoration (principle of equivalence), stood in direct opposition to the "Scrape" or unity of style doctrine (principle of preference) advocated by Viollet-le-Duc.

The SPAB's "Anti-Scrape" approach has come to be the generally accepted approach to twentieth-century heritage conservation. The ideas were formalized in 1931 in the *Athens Charter* and in the very influential *Venice Charter* of 1964 (see Appendix 1). *The Venice Charter* formed the basis for several subsequent works including the *Burra Charter* (Australia ICOMOS; see Appendix 2) and *The Appleton Charter* (ICOMOS Canada; see Appendix 3). While not legal documents, these charters are respected for their descriptions of acceptable practices in conservation.

The *Appleton Charter*, prepared by ICOMOS (the International Council on Monuments and Sites) Canada in 1983, recognizes preservation, period restoration, rehabilitation, period reconstruction and redevelopment as valid levels of intervention, and insists that "respect for the existing fabric is fundamental to the activities of protection and enhancement".

3. Levels of Intervention

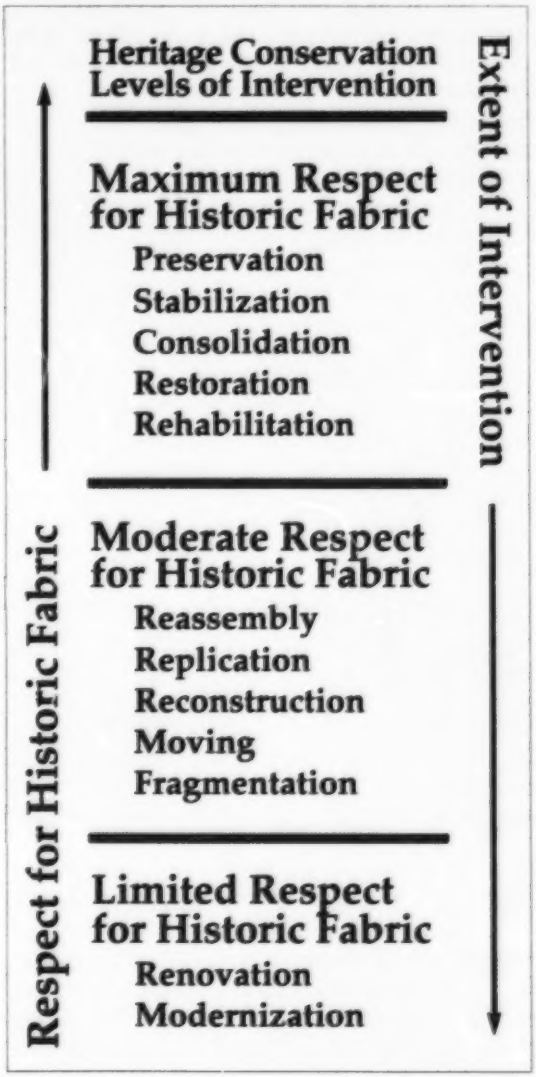
Heritage conservation work today encompasses a range of approaches. These approaches, are often referred to as levels of intervention and vary according to the extent of the conservation activity involved and the degree of impact on the historical fabric.

The reason for selecting one level of intervention over others depends upon a number of factors, including the nature and heritage value of the building or site, the goals of the conservation project, the scale of the artifact being conserved (a town, a building, or a room), and the financial and human resources available.

Most heritage conservation projects, by necessity, involve a combination of approaches rather than isolated interventions. Thus, within a project that seeks to return a building to an earlier appearance ('restoration'), it may be necessary to reinforce historic structural elements ('consolidation'), upgrade entrances, exits, and services ('rehabilitation'), replace missing elements ('replication') and, perhaps, rebuild a long-demolished appendage ('reconstruction').

The most critical stage in the conservation process is deciding which one or more approach to take. This decision determines the extent to which the integrity of the historic fabric is retained.

The following is a description of 12 levels of intervention. Included in this list are conservation-related activities, such as stabilization and restoration, and non-conservation activities, such as renovation and modernization. Although the latter fall beyond the scope of conservation work proper, they have been included because, due to practical and economic considerations, they often form part of a conservation project.



Maximum Respect for the Historic Fabric

The first five levels of intervention — preservation, stabilization, consolidation, restoration and rehabilitation — are most concerned with maintaining the integrity of the building, structure or site within the historic framework. From a heritage perspective, therefore, these five conservation measures are the most preferable.

Preservation

A program of maintenance and intervention designed to prevent further deterioration and to keep a building, structure or site "as is" — that is, to respect its present form, material and integrity. Emphasis is placed on the conservation of existing material. The process may include some stabilization in cases of severe deterioration or structural instability and should include an ongoing maintenance program.

Alastair Kerr

The Conservation program of the totem poles at the former Haida village site, Ninstints, on Anthony Island at the southern end of the Queen Charlotte Islands is an excellent example of preservation. As little as possible is done to the physical fabric of the poles. Instead, through carefully controlling the environment and micro-climate of the site, deterioration of the poles has been greatly reduced.

Stabilization

A minimum amount of work is done to safeguard a building, structure or site from the elements and/or destruction and to protect the public from danger. This work may involve emergency structural reinforcing, protective coverings, or hoardings of a temporary nature. In most cases, stabilization is undertaken in order to preserve the building for future heritage conservation work.

Because of the instability of this cornice on the western wing of St. Ann's Academy, Victoria, the cornice has been temporarily braced as a means to stabilize the site.

Alastair Kerr

Alastair Kerr

When the sill logs of the Father Pandosy Chapel at the Pandosy Mission, Kelowna, had rotted, they were removed and replaced with new logs of the same material to consolidate the weakened building.

Consolidation

The physical addition or application of adhesive or supportive materials to ensure continued durability or to protect the structural integrity of the building. Consolidation is most frequently undertaken when structural elements have deteriorated to a point where the future of the building or structure is jeopardized.

Restoration

A building, structure, site or object is returned to the appearance of an earlier time by removing later material and by replacing missing elements and details.

There are two variations to this approach, the first one more moderate and the second more extreme. Both have in common the criterion of authenticity — that is, a respect for the value of the building fabric as a document of the past.

Composite Restoration

A form of restoration in which all significant architectural features from all historical periods are left intact; also known as the "Principle of Equivalence". With this form of restoration the process becomes one of revealing the continuity of the history of a building. Newer material which is judged to be of little or no value may be removed if this will expose intact historical features of greater value. Missing elements may be replaced, but only when this does not obscure the historic fabric. This approach, which is recommended for most restoration projects, requires a concerted effort at research and documentation.

Period Restoration

Returning a building or site to its appearance at an earlier time; also known as the "Principle of Preference" or "Unity of Style". This is an exacting form of restoration that, in most cases, is undertaken only when a compelling case for it can be made on the basis of the exceptional architectural or historical importance — and consequent educational value — of the state to which the building is to be restored, or when the the removal of later additions will reveal the unity of the original work. Material and components which have been added since the period to which the resource is being restored are removed — even though they may have historic value in their own right — and missing elements may be replaced. There must be sufficient evidence to allow restoration without conjecture and all material which is removed must be properly documented.

In any restoration it is critical *not* to create an appearance which never existed, particularly an appearance which actually pre-dates the building or structure being restored. This process is known as "earlying-up".

Jim Weston

Helmcken House, Victoria, illustrates a building which has been added to over a period of time. The small one storey section on the right side of the building is the oldest part, being built in 1852. The two storey section on the left side, however, was added much later. The restoration program respects this composite evolution and retains both parts.

Jim Weston

Craigflower Farmhouse, Victoria, was constructed in 1856

Alastair Kerr

The old Vancouver Post Office at the corner of Granville and Hastings Streets is one of four buildings on the block which was rehabilitated by the Federal Government as part of Sinclair Centre. The building still operates as a post office and government offices after the rehabilitation.

Alastair Kerr

When this Wheat Pool Elevator in Dawson Creek outlived its function as a grain elevator, its exterior was rehabilitated and the interior was adaptively re-used as an art gallery.

Rehabilitation

The process of returning a property to a useable state through repair or alteration. Rehabilitation makes possible an efficient contemporary use while preserving those portions and features which are significant to the property's historic, architectural and cultural values.

Rehabilitation can be further defined as either continued-use or adaptive re-use, depending on the reasons for and nature of the intervention.

Continued-Use Rehabilitation

Improvements are made to a building that continues to be used for its original purpose. Changes can range from minimal to extensive, depending on the condition of the building, the needs of the owners and the economics of the project. Changes can include upgrading to meet building and life-safety codes, installation of new electrical and mechanical systems, and upgrading to improve access for the handicapped and for energy-conservation measures.

In most continued-use rehabilitations, owners have determined that it is economically viable to upgrade rather than move to other premises or demolish the existing building.

Adaptive Re-use Rehabiliation

A building is converted to a new use when it has outlived its previous function. The interventions described for a continued-use rehabilitation are usually required in an adaptive re-use. With adaptive re-use rehabilitations, however, some modifications to the building may also be required to accommodate the new spatial and circulation needs. In some cases, the term "retrofit" is used to describe the upgrading of a building, site or feature and/or services as part of an overall rehabilitation program.

As with restoration, buildings or structures should not be rehabiliated to a historical appearance which never existed. Nor should the integrity of the building be compromised by misguided remodelling which mixes the real character of the building with fanciful recreations. This unfortunate practice is often referred to as "remuddling".

Moderate Respect for the Historic Fabric

The five levels of interventions that follow are less concerned with maintaining the integrity of the heritage fabric than the first five. These approaches, while they may respect a building's original appearance, usually diminish historical integrity and fabric. Accordingly, these approaches should be considered only when the first five heritage conservation measures are judged to be not feasible or when the building or site does not have particularly high heritage value.

Reassembly

An historic building, structure or artifact is carefully dismantled and reassembled. Reassembly is often undertaken out of structural necessity, to repair deteriorated material, or to observe historic construction techniques. Reassembly is also sometimes called reconstitution or anastylosis.

Alastair Kerr

Identification tags at the end of each squared log show how the logs were numbered.

When the old McDougal House, Kelowna, had to be relocated, the logs were carefully numbered, the building was taken apart, moved, and then re-assembled at its new site.

Alastair Kerr

Replication

The making of an exact copy of an existing structure, feature or artifact. The purpose of replication is usually to replace a missing or decayed component in order to maintain aesthetic unity and harmony. Replication is often used for cosmetic reasons in restoration work. If valuable cultural property is being threatened or damaged irretrievably by its environment, it may have to be moved to a more protected environment. A replica may be substituted in order to maintain the unity of a site or building.

Alastair Kerr

This water tower at Fort Steele Historic Town is a replica of the historic water tower which formerly stood at the south end of the townsite. In the restoration program at Fort Steele, the historic water tower was considered to be too structurally fragile to move to the presentation area, so an exact copy was made instead.

Reconstruction

A building, site feature or artifact that no longer exists is reproduced with new construction that exhibits the shape, material and detailing (and often construction methods) of the resource as it once appeared. Reconstruction differs from replication in that the original from which the copy is made no longer exists. Authenticity is dependent on the amount of historical and pictorial evidence available for the original resource. Good documentary information is essential in order to justify a reconstruction. There should be an absolute minimum of conjecture. Reconstruction is seldom recommended as a conservation option because, unless skillfully executed and clearly explained, a reconstruction may be confused with an authentic historic element.

Alastair Kerr

The F.J. Barnard Express Office at Barkerville is a reconstruction of the original office, which had been destroyed long before the Barkerville restoration program began. Because of its important historic function to the town and its appearance on the restored street, a reconstruction of the lost building was deemed necessary.

Moving

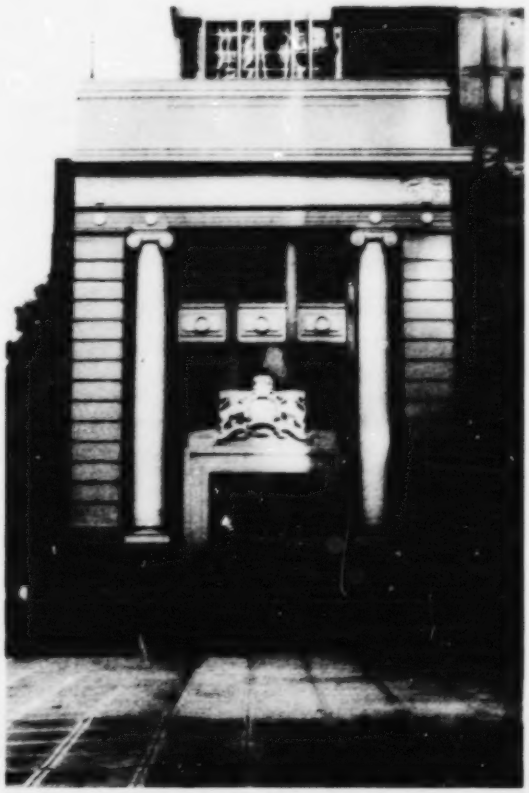
An historic building, structure or site-related artifact is relocated to another site, often as a last-resort alternative to demolition. The decision to move a building should be made only after a thorough look at conserving it *in situ*. The loss of site integrity and historic associations and the potential damage to historic fabric during a move are significant reasons to leave the building on its original site. Once moved, buildings often stay vacant for some time and can be subject to vandalism, fire and decay.

British Columbia Heritage Trust

The Jackson House, Victoria, could not be conserved on its historic location. In order to save the building, it was moved to a new site.

Fragmentation

Portions of a building are retained, either on the original site or reassembled elsewhere, usually as a compromise between conservation and demolition. Other heritage conservation measures, such as stabilization or consolidation, can be used on the salvaged fragments in the process of incorporating them into the new context.



Alastair Kerr

Only the facade of the Hudson's Bay Insurance Company, Vancouver, could be saved when the building was demolished. It was carefully stored and then re-erected on the lane elevation of this high rise building as a fragment of the former structure.

Limited Respect for the Historic Fabric

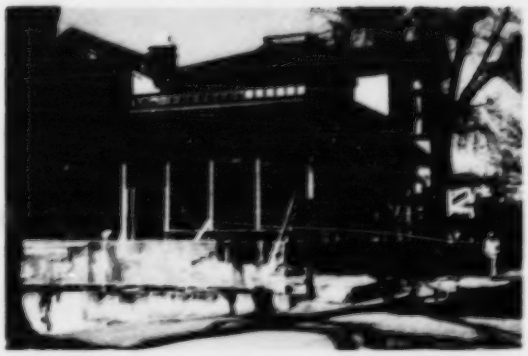
The final two levels of intervention are not part of heritage conservation in the true sense of the term, but rather represent related activities. Both renovation and modernization are often misunderstood and therefore merit discussion here.

Renovation

Extensive changes and/or additions are made to an existing building internally and externally in order to "renew" or renovate the structure. These changes, particularly as they affect private residences, are often made in response to the need for more space, repair, general improvements or lifestyle considerations. Renovations may be made in harmony with the existing building and neighbourhood, although conservation of heritage fabric is not the first priority of this intervention.

Modernization

A conscious attempt is made to hide, deface or alter heritage features in order to achieve a "modernized" appearance; sometimes referred to as "remodelling". Commercial storefronts are quite often updated in this way as merchandizing and advertising trends change. As opposed to renovation, where some respect (often unconscious) is given to the intrinsic heritage value of a building, modernization is, by definition, anti-heritage. Modernization is included as a level of intervention in order to put the previous levels of intervention in perspective.



Jim Weston

In adaptively re-using this historic house in Victoria as a restaurant, a new addition is added. Although this renovation echoes the design of the original building, it is meant to be seen as a new addition.

Jim Weston

The facade of this historic house has been modernized. No attempt has been made to keep its historic appearance which can be seen on the side of the building. Instead it is meant to look like a new building.

4. The Scale of Intervention

Regardless of the level of intervention, the scale of the historic resource to be conserved can vary substantially, from entire towns to tiny building fragments. Examples include:

- An entire town (Barkerville)
- A district or area within a city or town (Gastown, Vancouver)
- An outdoor architectural museum (Pioneer Village, Burnaby)
- A group of buildings (Barclay Heritage Square, Vancouver)
- An archeological or historic site (Sir Alexander MacKenzie Rock, Dean Channel, west of Bella Coola and Ninstints Village Site, Anthony Island)
- An individual building or structure (Richard Carr House, Victoria, and Burrard Bridge, Vancouver)
- A site feature (Alexandra Park Bandstand, Vancouver)
- A monument, statue or site marker (Alaska Highway milestone, Dawson Creek)
- A room within a building (Rotunda, Vancouver Art Gallery)
- A building element or fragment (Hudson's Bay Company Mooring Rings, Inner Harbour, Victoria

As the scale of intervention increases, decisions regarding the appropriate level or levels of intervention become more complex.

James Wesbin

The historic town of Barkerville is a good example of a large scale intervention. The entire town is to be restored and presented to the public.

This historic mooring ring on Victoria's Inner Harbour is one of the last vestiges of the Hudson's Bay Company's Fort Victoria. It is an example of small scale conservation.

5. Maintenance of Heritage Buildings & Sites

One of the most important elements of any heritage conservation project is the maintenance and care of the building or site following completion of the conservation measures.

Though the extent of the maintenance program will depend largely on the size of the conservation project and the level of intervention involved, any routine or cyclical maintenance program should take into account the following components:

Supervision

Establish who is to take care of the building, maintain work records and manuals.

Maintenance Survey

Know and understand the building and the rehabilitation work, including the requirements for the care of historic material, repaired work and new systems (electrical, mechanical, fire).

Housekeeping Survey

Determine general and specific cleaning needs and the frequency required.

Outside Services

Determine which periodic jobs need to be done by outside services. Professional help by craftspeople, conservators and architects is generally necessary for larger buildings and often for smaller buildings as well.

Training

Establish a training program for staff, especially when fragile historic material or artifacts are involved.

Documents and Samples

Store on the premises a complete set of as-found and as-built drawings and specifications, as well as historic reports and descriptions of previous conservation and maintenance work. Catalogue and store samples of materials and paint colours carefully.

Maintenance Manual

Prepare a building maintenance manual containing all vital information necessary for the operation and maintenance of the building: building ownership, a contact person, utility companies and fire and emergency procedures. The manual should outline and record specific maintenance tasks, including their duration and frequency. Supplies, ordering information and tool lists should also be part of the manual, as should systems and equipment warranties and instructions.

The individual or group responsible for the care and upkeep of heritage resources should obtain a copy of Henry Chambers' *Cyclical Maintenance for Historic Buildings*, published by the U.S. Department of Interior, National Park Service (see Suggested Reading).

An Investment in the Future

A thorough ongoing maintenance plan is one of the best long-term investments that can be made in any conservation project. The time and effort spent in developing and carrying out such a program will help ensure that the heritage building or site remains part of our province's historic legacy for many generations to come.

6. Principles of Heritage Conservation

The following principles apply to the conservation of buildings and sites, regardless of the level of intervention. These principles have been developed to serve as guidelines for design professionals, contractors, building owners and local groups involved in heritage conservation. The conservation principles are also intended to assist heritage advisory committees, municipal planning staff, and provincial agencies in reviewing proposals to alter buildings of heritage value, and in assessing funding applications or other incentives for eligible buildings.

The conservation principles are similar in spirit to other widely accepted sets of principles, including those outlined in ICOMOS's *Venice, Burra,* and *Appleton Charters* (See Appendices) and the U.S. Secretary of the Interior's *Standards for Rehabilitation*. The principles presented here, however, are directed towards the conservation of British Columbia's built heritage.

General Conservation Principles

1. **All heritage conservation work, whether it be on a building, monument, or site, should be based upon and preceded by sufficient historical research, site analysis and documentation to identify and safeguard fully the heritage values to be conserved.**

2. **The evolution of the structure(s) and the site should be respected. The contributions of all periods are important to the historical development and merit retention. Decisions about appropriate levels of intervention shall be based upon the heritage values of each contribution.**

3. **Long-term protection of the historic resource should be balanced with user requirements and future resource management goals should be identified prior to undertaking any work.**

4. **The approach to all heritage conservation projects should be one of minimal intervention to ensure the maximum preservation of the existing and authentic physical fabric and the retention of the signs of age (also known as the patina)**

5. **Conjecture and the falsification of building elements should be avoided in all heritage conservation projects.**

6. **A well-defined maintenance plan should be clearly established in order to prepare for an appropriate level of maintenance and care upon completion.**

Suggested Reading

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I C O M O S

INTERNATIONAL COUNCIL OF MONUMENTS AND SITES
CONSEJO INTERNACIONAL DE LOS MONUMENTOS Y DE LOS SITIOS
CONSEIL INTERNATIONAL DES MONUMENTS ET DES SITES
МЕЖДУНАРОДНИЙ СОВЕТ ПО ВОПРОСАМ ПАМЯТНИКОВ И ДОСТОПРИМЕЧАТЕЛЬНЫХ МЕСТ

THE VENICE CHARTER

INTERNATIONAL CHARTER FOR THE
CONSERVATION AND RESTORATION OF MONUMENTS AND SITES

CARTA INTERNACIONAL SOBRE LA
CONSERVACION Y LA RESTAURACION DE LOS MONUMENTOS Y DE LOS SITIOS

CHARTE INTERNATIONALE SUR LA
CONSERVATION ET LA RESTAURATION DES MONUMENTS ET DES SITES

МЕЖДУНАРОДНИЙ КОНГРЕСС АРХИТЕКТОРОВ И ТЕХНИЧЕСКИХ
СПЕЦИАЛИСТОВ ПО ИСТОРИЧЕСКИМ ПАМЯТНИКАМ

Imbued with a message from the past, the historic monuments of generations of people remain to the present day as living witnesses of their age-old traditions. People are becoming more and more conscious of the unity of human values and regard ancient monuments as a common heritage. The common responsibility to safeguard them for future generations is recognized. It is our duty to hand them on in the full richness of their authenticity.

It is essential that the principles guiding the preservation and restoration of ancient buildings should be agreed and be laid down on an international basis, with each country being responsible for applying the plan within the framework of its own culture and traditions.

By defining these basic principles for the first time, the Athens Charter of 1931 contributed towards the development of an extensive international movement which has assumed concrete form in national documents, in the work of ICOM and UNESCO and in the establishment by the latter of the International Centre for the Study of the Preservation and the Restoration of Cultural Property. Increasing awareness and critical study have been brought to bear on problems which have continually become more complex and varied; now the time has come to examine the Charter afresh in order to make a through study of the principles involved and to enlarge its scope in a new document.

Accordingly, the IInd International Congress of Architects and Technicians of Historic Monuments, which met in Venice from May 25th to 31st 1964, approved the following text:

DEFINITIONS

ARTICLE 1. The concept of an historic monument embraces not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilisation, a significant development or an historic event. This applies not only to great works of art but also to more modest works of the past which have acquired cultural significance with the passing of time.

ARTICLE 2. The conservation and restoration of monuments must have recourse to all the sciences and techniques which can contribute to the study and safeguarding of the architectural heritage.

Portadoras de un mensaje espiritual del pasado, las obras monumentales de cada pueblo son actualmente el testimonio vivo de sus tradiciones seculares. La humanidad, que cada día toma conciencia de la unidad de los valores humanos, las considera como un patrimonio común, y pensando en las generaciones futuras, se reconoce solidariamente responsable de su conservación. Ella aspira a transmitirlas con toda la riqueza de su autenticidad.

Así pues, es esencial que los principios que deben presidir la conservación y la restauración de los monumentos, sean elaborados en común y formulados en un plano internacional aunque se deje siempre a cada nación el cuidado de asegurar su aplicación dentro del cuadro de su propia cultura y de sus tradiciones.

Al dar una expresión inicial a estos principios fundamentales, la Carta de Atenas de 1931 ha contribuído al desarrollo de un vasto movimiento internacional, que se ha traducido principalmente en varios documentos nacionales, en la actividad del ICOM y de la UNESCO, y en la creación a través de esta última, del Centro internacional de estudios para la conservación y restauración de los bienes culturales. La sensibilidad y el espíritu crítico se han dirigido hacia problemas siempre mas complejos y mas ricos en matices y parece llegado ahora el momento de volver a examinar los principios de la Carta a fin de profundizarlos y dotarlos de mayor alcance, en un nuevo documento.

En consecuencia el II Congreso Internacional de Arquitectos y Técnicos de Monumentos Históricos, reunido en Venecia del 25 al 31 de Mayo de 1964, ha aprobado el texto siguiente:

DEFINICIONES

ART. 1. La noción de monumento comprende la creación arquitectónica aislada así como también el sitio urbano o rural que nos ofrece el testimonio de una civilización particular, de una fase representativa de la evolución o progreso, o de un suceso histórico. Se refiere no sólo a las grandes creaciones sino igualmente a las obras maestras que han adquirido con el tiempo un significado cultural.

ART. 2. La conservación y la restauración de los monumentos constituye una disciplina que reclama la colaboración con todas las ciencias y con todas las técnicas que pueden contribuir al estudio y a la protección del patrimonio monumental.

Chargées d'un message spirituel du passé, les œuvres monumentales des peuples demeurent dans la vie présente le témoignage vivant de leurs traditions séculaires. L'humanité, qui prend chaque jour conscience de l'unité des valeurs humaines, les considère comme un patrimoine commun, et, vis-à-vis des générations futures, se reconnaît solidairement responsable de leur sauvegarde. Elle se doit de les leur transmettre dans toute la richesse de leur authenticité.

Il est dès lors essentiel que les principes qui doivent présider à la conservation et à la restauration des monuments soient dégagés en commun et formulés sur un plan international, tout en laissant à chaque nation le soin d'en assurer l'application dans le cadre de sa propre culture et de ses traditions.

En donnant une première forme à ces principes fondamentaux, la Charte d'Athènes de 1931 à contribué au développement d'un vaste mouvement international, qui s'est notamment traduit dans des documents nationaux, dans l'activité de l'ICOM et de l'UNESCO, et dans la création par cette dernière du Centre international d'études pour la conservation et la restauration des biens culturels. La sensibilité et l'esprit critique se sont portés sur des problèmes toujours plus complexes et plus nuancés; aussi l'heure semble venue de réexaminer les principes de la Charte afin de les approfondir et d'en élargir la portée dans un nouveau document.

En conséquence, le IIe Congrès International des Architectes et des Techniciens des Monuments Historiques, réuni à Venise du 25 au 31 mai 1964, a approuvé le texte suivant:

DEFINITIONS

ART. 1. La notion de monument historique comprend la création architecturale isolée aussi bien que le site urbain ou rural qui porte témoignage d'une civilisation particulière, d'une évolution significative ou d'un événement historique. Elle s'étend non seulement aux grandes créations mais aussi aux œuvres modestes qui ont acquis avec le temps une signification culturelle.

ART. 2. La conservation et la restauration des monuments constituent une discipline qui fait appel à toutes les sciences et à toutes les techniques qui peuvent contribuer à l'étude et à la sauvegarde du patrimoine monumental.

Будучи носителями духовного наследия прошлого, памятники старины каждого народа являются в настоящее время живым свидетельством данных традиций. Человечество, постоянно отдающее себе отчет в общечеловеческой ценности культурного наследия, принимает на себя также ответственность перед будущими поколениями за его сохранность, считая своей обязанностью передать им культурные ценности во всем их богатстве и подлинности.

Именно поэтому возникает необходимость совместного определения в международном плане принципов консервации и реставрации памятников, при одновременном предоставлении каждой стране свободы в их осуществлении в соответствии с культурой и традициями каждого народа.

Основные принципы, впервые сформулированные в Положении, принятом в Афинах в 1931 году, нашли широкий международный отклик, результатом которого являются национальные документы, деятельность МСМ (ИКОМ) и ЮНЕСКО, а также создание этой последней организацией Международного научного центра консервации и реставрации культурных ценностей. В связи с возникновением целого ряда сложных и разнообразных проблем появилась необходимость пересмотреть принципы упомянутого Положения, углубить их и подчеркнуть их значение в новом документе.

В связи с вышеупомянутым Второй Международный Конгресс архитекторов и технических специалистов по историческим памятникам, состоявшийся в Венеции 25-31 мая 1964 года, принял нижеследующий текст:

ОПРЕДЕЛЕНИЕ

§ 1. Понятие исторического памятника подразумевает отдельное архитектурное сооружение, а также целые комплексы, городские либо сельские, связанные с определенной культурой, знаменательным фактом или историческим событием. Это понятие охватывает не только выдающиеся памятники, но и более скромные, приобретающие со временем значительную культурную ценность.

§ 2. Консервация и реставрация памятников являются дисциплиной, где необходима помощь всех отраслей науки и техники, которые могут способствовать изучению и сохранению исторических памятников.

AIM

ARTICLE 3. The intention in conserving and restoring monuments is to safeguard them no less as works of art than as historical evidence.

CONSERVATION

ARTICLE 4. It is essential to the conservation of monuments that they be maintained on a permanent basis.

ARTICLE 5. The conservation of monuments is always facilitated by making use of them for some socially useful purpose. Such use is therefore desirable but it must not change the lay-out or decoration of the building. It is within these limits only that modifications demanded by a change of function should be envisaged and may be permitted.

ARTICLE 6. The conservation of a monument implies preserving a setting which is not out of scale. Wherever the traditional setting exists, it must be kept. No new construction, demolition or modification which would alter the relations of mass and colour must be allowed.

ARTICLE 7. A monument is inseparable from the history to which it bears witness and from the setting in which it occurs. The moving of all or part of a monument cannot be allowed except where the safeguarding of that monument demands it or where it is justified by national or international interests of paramount importance.

ARTICLE 8. Items of sculpture, painting or decoration which form an integral part of a monument may only be removed from it if this is the sole means of ensuring their preservation.

RESTORATION

ARTICLE 9. The process of restoration is a highly specialised operation. Its aim is to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents. It must stop at the point where conjecture begins, and in this case moreover any extra work which is indispensable must be distinct from the architectural composition and must bear a contemporary stamp. The restoration in any case must be preceded and followed by an archaeological and historical study of the monument.

ARTICLE 10 Where traditional techniques prove inadequate, the consolidation of a monument can be

META

ART. 3. La conservación y la restauración de los monumentos tiene como fin salvaguardar tanto la obra de arte como el testimonio histórico.

CONSERVACION

ART. 4. La conservación de los monumentos impone en primer lugar un cuidado permanente de los mismos.

ART. 5. La conservación de los monumentos se beneficia siempre con la dedicación de estos a una función útil a la sociedad; esta dedicación es pues deseable pero no puede ni debe alterar la disposición o el decoro de los edificios. Dentro de estos límites se deben concebir y autorizar todos los arreglos exigidos por la evolución de los usos y las costumbres.

ART. 6. La conservación de un monumento en su conjunto implica la de un esquema a su escala. Cuando el esquema tradicional subsiste, este será conservado, y toda construcción nueva, toda destrucción y todo arreglo que pudieran alterar las relaciones de volumen y color deben prohibirse.

ART. 7. El monumento es inseparable de la historia de la cual es testigo, y también del medio en el cual está situado. El desplazamiento de todo o parte de un monumento no puede ser pues tolerado sino en el caso en que la conservación del mismo lo exija o bien cuando razones de un gran interés nacional o internacional lo justifiquen.

ART. 8. Los elementos de escultura, pintura o decoración que forman parte integrante de un monumento, no podrán ser separados del mismo más que cuando esta medida sea la única susceptible de asegurar su conservación.

RESTAURACION

ART. 9. La restauración es una operación que debe tener un carácter excepcional. Tiene como fin conservar y revelar los valores estéticos e históricos de un monumento y se fundamenta en el respeto hacia los elementos antiguos y las partes auténticas. Se detiene en el momento en que comienza la hipótesis; más allá todo complemento reconocido como indispensable, se destacará de la composición arquitectónica y llevará el sello de nuestro tiempo. La restauración estará siempre precedida y acompañada por uno estudio arqueológico e histórico del monumento.

ART. 10. Cuando las técnicas tradicionales se revelan inadecuadas, la consolidación de un monumento

BUT

ART. 3. La conservation et la restauration des monuments visent à sauvegarder tout autant l'œuvre d'art que le témoin d'histoire.

CONSERVATION

ART. 4. La conservation des monuments impose d'abord la permanence de leur entretien.

ART. 5. La conservation des monuments est toujours favorisée par l'affectation de ceux-ci à une fonction utile à la société; une telle affectation est donc souhaitable mais elle ne peut altérer l'ordonnance ou le décor des édifices. C'est dans ces limites qu'il faut concevoir et que l'on peut autoriser les aménagements exigés par l'évolution des usages et des coutumes.

ART. 6. La conservation d'un monument implique celle d'un cadre à son échelle. Lorsque le cadre traditionnel subsiste, celui-ci sera conservé, et toute construction nouvelle, toute destruction et tout aménagement qui pourrait altérer les rapports de volumes et de couleurs sera proscrit.

ART. 7. Le monument est inséparable de l'histoire dont il est le témoin et du milieu où il se situe. En conséquence le déplacement de tout ou partie d'un monument ne peut être toléré que lorsque la sauvegarde du monument l'exige ou que des raisons d'un grand intérêt national ou international le justifient.

ART. 8. Les éléments de sculpture, de peinture ou de décoration qui font partie intégrante du monument ne peuvent en être séparés que lorsque cette mesure est la seule susceptible d'assurer leur conservation.

RESTAURATION

ART. 9. La restauration est une opération qui doit garder un caractère exceptionnel. Elle a pour but de conserver et de révéler les valeurs esthétiques et historiques du monument et se fonde sur le respect de la substance ancienne et de documents authentiques. Elle s'arrête là où commence l'hypothèse: sur le plan des reconstitutions conjecturales, tout travail de complément reconnu indispensable pour raisons esthétiques ou techniques relève de la composition architecturale et portera la marque de notre temps. La restauration sera toujours précédée et accompagnée d'une étude archéologique et historique du monument.

ART. 10. Lorsque les techniques tradionnelles se révèlent inadéquates, la consolidation d'un monu-

ЦЕЛЬ

§ 3. Консервация и реставрация памятников преследуют цель охраны как памятников искусства, так и исторических достопримечательностей.

КОНСЕРВАЦИЯ

§ 4. Консервация памятников ставит своей главной задачей их сохранность.

§ 5. Консервация памятников должна производиться в первую очередь в том случае, если памятник служит полезным общественным целям; использование памятника в таких целях желательно, однако лишь в том случае, если при этом не наносится ущерб его общему решению и оформлению. Только в этих пределах можно предпринимать и соглашаться на переустройства зданий в соответствии с новыми современными требованиями современной цивилизации.

§ 6. При консервации памятника следует принимать во внимание и его окружение. Если это окружение традиционно связано с памятником, следует охранять его и препятствовать всяческим новым застройкам, сносам и т.п., могущим изменить его общее решение и пропорции.

§ 7. Памятник неразрывно связан с историей, а также со своим местоположением. Перемещение его в целом либо отдельных частей не должно допускаться. Исключение составляют перемещения, вызванные необходимостями его сохранения либо особо важными национальными или международными требованиями.

§ 8. Скульптурные, живописные и прочие элементы декора, являющиеся неразрывной частью памятника, не должны быть от него отделяемы, за исключением случаев, когда это последнее является единственной возможностью их сохранения.

РЕСТАВРАЦИЯ

§ 9. Реставрация должна производиться в исключительных случаях - если она продиктована необходимостью предохранения памятника, а также стремлением подчеркнуть его эстетическую и историческую ценность, причем реставрационные работы не должны нарушать старых субстанций и должны опираться на подлинные документа. Реставрация должна прекращаться там, где начинается гипотеза; всяческие новые, крайне необходимые детали должны зависеть от архитектурной композиции и носить характер нашей эпохи.

§ 10. Если традиционная техника окажется несоответствующей, реставрацию памятника необходимо

achieved by the use of any modern technique for conservation and construction, the efficacy of which has been shown by scientific data and proved by experience.

ARTICLE 11. The valid contributions of all periods to the building of a monument must be respected, since unity of style is not the aim of a restoration. When a building includes the superimposed work of different periods, the revealing of the underlying state can only be justified in exceptional circumstances and when what is removed is of little interest and the material which is brought to light is of great historical, archaeological or aesthetic value, and its state of preservation good enough to justify the action. Evaluation of the importance of the elements involved and the decision as to what may be destroyed cannot rest solely on the individual in charge of the work.

ARTICLE 12. Replacements of missing parts must integrate harmoniously with the whole, but at the same time must be distiguishable from the original so that restoration does not falsify the artistic or historic evidence.

ARTICLE 13. Additions cannot be allowed except in so far as they do not detract from the interesting parts of the building, its traditional setting, the balance of its composition and its relation with its surroundings.

HISTORIC SITES

ARTICLE 14. The sites of monuments must be the object of special care in order to safeguard their integrity and ensure that they are cleared and presented in a seemly manner. The work of conservation and restoration carried out in such places should be inspired by the principles set forth in the foregoing articles.

EXCAVATIONS

ARTICLE 15. Excavations should be carried out in accordance with scientific standards and the recommendation defining international principles to be applied in the case of archaelogical excavation adopted by UNESCO in 1956.

Ruins must be maintained and measures necessary for the permanent conservation and protection of architectural features and of objects discovered must be taken. Furthermore, every means must be taken to facilitate the understanding of the monument and to reveal it without ever distorting its meaning.

All reconstruction work should however be ruled out *a priori*. Only anastylosis, that is to say, the re-

puede asegurarse apelando a otras técnicas más modernas de conservación y de construcción cuya eficacia haya sido demostrada científicamente y garantizada por la experiencia.

ART. 11. Las aportaciones de todas las épocas patentes en la edificación de un monumento, deben ser respetadas, dado que la unidad de estilo no es el fin que se pretende alcanzar en el curso de una restauración.

Cuando un edificio ofrezca varias etapas de construcción superpuestas, la supresión de una de estas etapas subyacentes, no se justifica sino excepcionalmente y a condición de que los elementos eliminados ofrezcan poco interés, que la composición mas moderna constituya un testimonio de gran valor histórico, arqueológico o estético, y que se considere suficiente su estado de conservación. El juicio sobre el valor de los elementos en cuestión y la decisión sobre las eliminaciones que se llevarán a cabo, no pueden depender tan solo del autor del proyecto.

ART. 12. Los elementos destinados a remplazar las partes que falten deben integrarse armonicamente en el conjunto, pero distinguiéndose a su vez de las partes originales a fin de que la restauración no falsifique el documento de arte y de historia.

ART. 13. Los agregados no pueden ser tolerados si no respetan todas las partes interesantes del edificio, su esquema tradicional, el equilibrio de su composición y sus relaciones con el medio ambiente.

SITIOS MONUMENTALES

ART. 14. Los sitios monumentales deben ser objeto de cuidados especiales a fin de salvaguardar su integridad y asegurar su saneamiento, su arreglo y su valorización. Los trabajos de restauración y conservación que en ellos se efectuen deben inspirarse en los principios enunciados en los artículos precedentes.

EXCAVACIONES

ART. 15. Los trabajos de excavaciones deben efectuarse conforme a unas normas cientificas y a la « Recomendación definidora de los principios internacionales que deben ser aplicados en materia de excavaciones arqueológicas », adoptadas por la UNESCO en 1956.

El arreglo de las ruinas y las medidas necesarias para la conservación y protección permanente de los elementos arquitectónicos y de los objetos descubiertos deberán ser asegurados. Además todas las iniciativas deberán tomarse con el fin de facilitar la comprensión del monumento puesto al día, sin desnaturalizar nunca su significado.

ment peut être assurée en faisant appel à toutes les techniques modernes de conservation et de construction dont l'efficacité aura été démontrée par des données scientifiques et garantie par l'expérience.

ART. 11. Les apports valables de toutes les époques à l'édification d'un monument doivent être respectés, l'unité de style n'étant pas un but à atteindre au cours d'une restauration. Lorsqu'un édifice comporte plusieurs états superposés, le dégagement d'un état sous-jacent ne se justifie qu'exceptionellement et à condition que les éléments enlevés ne présentent que peu d'intérêt, que la composition mise au jour constitue un témoignage de haute valeur historique, archéologique ou esthétique, et que son état de conservation soit jugé suffisant. Le jugement sur la valeur des éléments en question et la décision sur les éliminations à opérer ne peuvent dépendre du seul auteur du projet.

ART. 12. Les éléments destinés à remplacer les parties manquantes doivent s'intégrer harmonieusement à l'ensemble, tout en se distinguant des parties originales, afin que la restauration ne falsifie pas le document d'art et d'histoire.

ART. 13. Les adjonctions ne peuvent être tolérées que pour autant qu'elles respectent toutes les parties intéressantes de l'édifice, son cadre traditionnel, l'équilibre de sa composition et ses relations avec le milieu environnant.

SITES MONUMENTAUX

ART. 14. Les sites monumentaux doivent faire l'objet de soins spéciaux afin de sauvegarder leur intégrité et d'assurer leur assainissement, leur aménagement et leur mise en valeur. Les travaux de conservation et de restauration qui y sont exécutés doivent s'inspirer des principes énoncés aux articles précédents.

FOUILLES

ART. 15. Les travaux de fouilles doivent s'exécuter conformément à des normes scientifiques et à la « Recommandation définissant les principes internationaux à appliquer en matière de fouilles archéologiques » adoptée par l'UNESCO en 1956.

L'aménagement des ruines et les mesures nécessaires à la conservation et à la protection permanente des éléments architecturaux et des objets découverts seront assurés. En outre, toutes initiatives seront prises en vue de faciliter la compréhension du monument mis au jour sans jamais en dénaturer la signification.

Tout travail de reconstruction devra cependant être exclu à priori, seule l'anastylose peut être envi-

производить на основе современной техники реставрации и конструкции, достоинства которой следует проверить и подтвердить научными данными и опытом.

§ 11. Наслоения разных эпох следует сохранять, поскольку единство стиля не является конечной задачей реставрации. Если памятник носит черты разных эпох, удаление одного из наслоений может быть оправдано только в том случае, если удаляемые детали не являются ценными, если архитектурная композиция после реставрации представляет собой значительную ценность с исторической, археологической либо эстетической точки зрения и если состояние памятника достаточно удовлетворительно. Оценка элементов, предназначенных для устранения и решение вопроса о их удалении не может зависеть только от автора проекта.

§ 12. Восстановленные части должны быть гармонически согласованы с памятником, отличаясь однако от подлинных, так, чтобы реставрация не фальсифицировала художественный и исторический облик памятника.

§ 13. Восстановление отдельных частей может допускаться только в том случае, если она не меняет наиболее интересных элементов здания, целого ансамбля, композиционной гармонии и его связи с ближайшим окружением.

КОМПЛЕКСЫ ПАМЯТНИКОВ АРХИТЕКТУРЫ

§ 14. Комплексы памятников архитектуры должны быть окружены особой опекой с целью сохранения их в целом, при обеспечении улучшения условий использования комплекса, введении благоустройства и приведении к полному порядку. Работы по консервации и реставрации таких комплексов должны производиться по вышеупомянутым принципам.

РАСКОПКИ

§ 15. Археологические раскопки должны производиться согласно научным нормам и принципам, принятым ЮНЕСКО в 1956 году (Указания, определяющие международные нормы, которыми следует руководствоваться в области археологических раскопок « Recommandation définissant les principes internationaux à appliquer en matière de fouilles archéologiques ».

Должны быть обеспечены меры, направленные к обеспечению постоянной охраны руин, причем как элементов архитектуры, так и найденных предметов. Необходимо также принимать соответствующие меры с целью облегчить понимание значения

assembling of existing but dismembered parts can be permitted. The material used for integration should always be recognisable and its use should be the least that will ensure the conservation of a monument and the reinstatement of its form.

PUBLICATION

ARTICLE 16. In all works of preservation, restoration or excavation, there should always be precise documentation in the form of analytical and critical reports, illustrated with drawings and photographs.

Every stage of the work of clearing, consolidation, rearrangement and integration, as well as technical and formal features indentified during the course of the work, should be included. This record should be placed in the archives of a public institution and made available to research workers. It is recommended that the report should be published.

The following persons took part in the work of the Committee for drafting the International Charter for the Conservation and Restoration of Monuments:

Mr. PIERO GAZZOLA (Italy), Chairman
Mr. RAYMOND LEMAIRE (Belgium), Reporter
Mr. JOSÉ BASSEGODA-NONELL (Spain)
Mr. LUIS BENAVENTE (Portugal)
Mr. DJURDJE BOSKOVIC (Yugoslavia)
Mr. HIROSHI DAIFUKU (U.N.E.S.C.O.)
Mr. P.L. DE VRIEZE (Netherlands)
Mr. HARALD LANGBERG (Denmark)
Mr. MARIO MATTEUCCI (Italy)
Mr. JEAN MERLET (France)
Mr. CARLOS FLORES MARINI (Mexico)
Mr. ROBERTO PANE (Italy)
Mr. S.C.J. PAVEL (Czechoslovakia)
Mr. PAUL PHILIPPOT (International Centre for the Study of the Preservation and Restoration of Cultural Property)
Mr. VICTOR PIMENTEL (Peru)
Mr. HAROLD PLENDERLEITH (International Centre for the Study of the Preservation and Restoration of Cultural Property)
Mr. DEOCLECIO REDIG DE CAMPOS (Vatican)
Mr. JEAN SONNIER (France)
Mr. FRANÇOIS SORLIN (France)
Mr. EUSTATHIOS STIKAS (Greece)
Mrs. GERTRUD TRIPP (Austria)
Mr. JAN ZACHWATOVICZ (Poland)
Mr. MUSTAFA S. ZBISS (Tunisia)

Todo trabajo de reconstrucción deberá excluírse a priori; tan sólo la « anastylosis » o recomposición de las partes existentes pero desmembradas, puede tenerse en cuenta. Los elementos de integración se reconocerán siempre y representarán el mínimo necesario para asegurar las condiciones de conservación de un monumento y restablecer la continuidad de sus formas.

PUBLICACION

ART. 16. Los trabajos de conservación, de restauración y de excavación estarán siempre acompañados por una documentación precisa constituída por informes analíticos y críticas ilustradas con dibujos y fotografías. Todas las fases de los trabajos de reparación, consolidación, recomposición e integración, así como los elementos técnicos y formales identificados a lo largo de los trabajos deberán ser consignados. Esta documentación se depositará en los archivos de un organismo público y estará a disposición de los investigadores; se recomienda igualmente su publicación.

Han participado en la Comisión para la redacción de la Carta Internacional para la Conservación y Restauración de Monumentos:

Sr. D. PIERO GAZZOLA (Italia), Presidente
Sr. D. RAYMOND LEMAIRE (Bélgica), Ponente
Sr. D. J. BASSEGODA NONELL (España)
Sr. D. LUIS BENAVENTE (Portugal)
Sr. D. DJURDJE BOSCOVIC (Yugoslavia)
Sr. D. HIROSHI DAIFUKU (UNESCO)
Sr. D. P. L. DE VRIEZE (Paises Bajos)
Sr. D. HARALD LANGBERG (Dinamarca)
Sr. D. MARIO MATTEUCCI (Italia)
Sr. D. JEAN MERLET (Francia)
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Sr. D. EUSTATHIOS STIKAS (Grecia)
Sra Doña GERTRUD TRIPP (Austria)
Sr. D. JAN ZACHWATOVICZ (Polonia)
Sr. D. MUSTAFA S. ZBISS (Túnez)

sagés, c'est-à-dire la recomposition des parties existantes mais démembrées. Les éléments d'intégration seront toujours reconnaissables et représenteront le minimum nécessaire pour assurer les conditions de conservation du monument et rétablir la continuité de ses formes.

DOCUMENTATION ET PUBLICATION

ART. 16. Les travaux de conservation, de restauration et de fouilles seront toujours accompagnés de la constitution d'une documentation précise sous forme de rapports analytiques et critiques illustrés de dessins et de photographies. Toutes les phases de travaux de dégagement, de consolidation, de recomposition et d'intégration, ainsi que les éléments techniques et formels identifiés au cours des travaux y seront consignés. Cette documentation sera déposée dans les archives d'un organisme public et mise à la disposition des chercheurs; sa publication est recommandée.

Ont participé à la Commission pour la rédaction de la Charte Internationale pour la Conservation et la Restauration des Monuments:

M. PIERO GAZZOLA (Italie), Président
M. RAYMOND LEMAIRE (Belgique), Rapporteur
M. J. BASSEGODA NONELL (Espagne)
M. LUIS BENAVENTE (Portugal)
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Me GERTRUD TRIPP (Autriche)
M. JAN ZACHWATOVICZ (Pologne)
M. MUSTAFA S. ZBISS (Tunisie)

открытого памятника, не искажая при этом его истинного характера.

Следует исключить, однако, всяческие работы по восстановлению, за исключением анастилос, т.е. установки на соответствующих им местах существующих, но разбросанных фрагментов. Новые элементы должны допускаться только в случае крайней необходимости т.е. в том случае, если этого требует предохранение памятника либо восстановление непрерывности его форм.

ДОКУМЕНТАЦИЯ И ПУБЛИКАЦИЯ

§ 16. Работы по консервации и реставрации, а также археологические должны всегда сопровождаться подробной документацией в форме аналитических и критических отчетов, иллюстрированных рисунками и фотографиями. Эта документация должна охватывать все фазы производимых работ, таких как удаление, укрепление, помещение на соответствующем месте либо прибавление каких-либо частей, а также элементы технического и формального характера, открытые во время этих работ. Такая документация должна помещаться в архивах какого-либо общественного учреждения и предосталяться в распоряжение исследователей. Публикация подобных материалов очень желательна.

Члены Редакционной комиссии Международного Положения о консервации и реставрации памятников:

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Ян Захватович (Польша)
Мустафа Збисс (Тунис)

THE AUSTRALIA ICOMOS CHARTER FOR THE CONSERVATION OF PLACES OF CULTURAL SIGNIFICANCE
(The Burra Charter)

This revised Charter was adopted on 23rd February, 1981.

Preamble

Having regard to the International Charter for the Conservation and Restoration of Monuments and Sites (Venice 1966), and the Resolutions of 5th General Assembly of ICOMOS (Moscow 1978), the following Charter has been adopted by Australia ICOMOS.

Definitions

Article 1. For the purpose of this Charter:

1.1 *Place* means site, area, building or other work, group of buildings or other works together with pertinent contents and surroundings.

1.2 *Cultural significance* means aesthetic, historic, scientific or social value for past, present or future generations.

1.3 *Fabric* means all the physical material of the *place*.

1.4 *Conservation* means all the processes of looking after a *place* so as to retain its *cultural significance*. It includes *maintenance* and may according to circumstance include *preservation, restoration, reconstruction* and *adaptation* and will be commonly a combination of more than one of these.

1.5 *Maintenance* means the continuous protective care of the *fabric*, contents and setting of a *place*, and is to be distinguished from repair. Repair involves *restoration* or *reconstruction* and it should be treated accordingly.

1.6 *Preservation* means maintaining the *fabric* of a *place* in its existing state and retarding deterioration.

1.7 *Restoration* means returning the EXISTING *fabric* of a *place* to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.

8 *Reconstruction* means returning a *place* as nearly as possible to a known earlier state and is distinguished by the introduction of materials (new or old) into the *fabric*. This is not to be confused with either recreation or conjectural reconstruction which are outside the scope of this Charter.

1.9 *Adaptation* means modifying a *place* to suit proposed compatible uses.

1.10 *Compatible use* means a use which involves no change to the culturally significant fabric, changes which are substantially reversible, or changes which require a minimal impact.

Explanatory Notes

These notes do not form part of the Charter and may be added to by Australia ICOMOS.

Article 1.1
Place includes structures, ruins, archaeological sites and areas.

Article 1.5
The distinctions referred to in Article 1.5, for example in relation to roof gutters, are:

maintenance — regular inspection and cleaning of gutters

repair involving restoration — returning of dislodged gutters to their place

repair involving reconstruction — replacing decayed gutters.

Australia ICOMOS (Incorporated)
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N.S.W. Australia
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Conservation Principles

Article 2. The aim of *conservation* is to retain or recover the *cultural significance* of a *place* and must include provision for its security, its *maintenance* and its future.

Article 3. *Conservation* is based on a respect for the existing *fabric* and should involve the least possible physical intervention. It should not distort the evidence provided by the *fabric*.

Article 4. *Conservation* should make use of all the disciplines which can contribute to the study and safeguarding of a *place*. Techniques employed should be traditional but in some circumstances they may be modern ones for which a firm scientific basis exists and which have been supported by a body of experience.

Article 5. *Conservation* of a *place* should take into consideration all aspects of its *cultural significance* without unwarranted emphasis on any one at the expense of others.

Article 6. The conservation policy appropriate to a *place* must first be determined by an understanding of its *cultural significance* and its physical condition.

Article 7. The conservation policy will determine which uses are compatible.

Article 8. *Conservation* requires the maintenance of an appropriate visual setting: e.g., form, scale, colour, texture and materials. No new construction, demolition or modification which would adversely affect the settings should be allowed. Environmental intrusions which adversely affect appreciation or enjoyment of the *place* should be excluded.

Article 9. A building or work should remain in its historical location. The moving of all or part of a building or work is unacceptable unless this is the sole means of ensuring its survival.

Article 10. The removal of contents which from part of the *cultural significance* of the *place* is unacceptable unless it is the sole means of ensuring their security and *preservation*. Such contents must be returned should changed circumstances make this practicable.

Conservation Processes

Preservation

Article 11. *Preservation* is appropriate where the existing state of the *fabric* itself constitutes evidence of specific *cultural significance*, or where insufficient evidence is available to allow other conservation processes to be carried out.

Article 12. *Preservation* is limited to the protection, *maintenance* and where necessary, the stabilisation of the existing *fabric* but without the distortion of its *cultural significance*.

Restoration

Article 13. *Restoration* is appropriate only if there is sufficient evidence of an earlier state of the *fabric* and only if returning the *fabric* to that state recovers the *cultural significance* of the *place*.

Article 2
Conservation should not be undertaken unless adequate resources are available to ensure that the fabric is not left in a vulnerable state and that the cultural significance of the place is not impaired. However, it must be emphasised that the best conservation often involves the least work and can be inexpensive.

Article 3
The traces of additions, alterations and ealier treatments on the fabric of a place are evidence of its history and uses.

Conservation action should tend to assist rather than to impede their interpretation.

Article 8
New construction work, including infill and additions, may be acceptable provided:

- it does not reduce or obscure the cultural significance of the place
- it is in keeping with Article 8.

Article 9
Some structures were designed to be readily removeable or already have a history of previous moves, e.g. prefabricated dwellings and poppet-heads. Provided such a structure does not have a strong association with its present site its removal may be considered.

If any structure is moved it should be mved to an appropriate setting and given an appropriate use. Such action should not be to the detriment of any place of cultural significance.

Article 11
Preservation protects fabric without obscuring the evidence of its construction and use.

The process should always be applied:

- where the evidence of the fabric is of such signficance that it must not be altered. This is an unusual case and likely to be appropriate for archaeological remains of national importance
- where insufficient investigation has been carried out to permit conservation policy decisions to be taken in accord with Articles 23 to 25.

New construction may be carried out in association with preservation when its purpose is the physical protection of the fabric and when it is consistent with Article 8.

Article 12
Stabilization is a process which helps keep fabric intact and in a fixed position. When carried out as a part of preservation work it does not introduce new materials into the fabric. However, when necessary for the survival of the fabric, stabilization may be effected as part of a reconstruction process and new materials introduced. For example, grouting or the insertion of a reinforcing rod in a masonry wall.

Article 13
See explanatory note for Article 2.

Article 14. *Restoration* should reveal anew culturally significant aspects of the *place*. It is based on respect for all the physical, documentary and other evidence and stops at the point where conjecture begins.

Article 15. *Restoration* is limited to the reassembling of displaced components or removal of accretions in accordance with Article 16.

Article 16. The contributions of all periods to the *place* must be respected. If a *place* includes the *fabric* of different periods, revealing the *fabric* of one period at the expense of another can only be justified when what is removed is of slight *cultural significance* and the *fabric* which is to be revealed is of much greater *cultural significance*.

Reconstruction

Article 17. *Reconstruction* is appropriate where a *place* is incomplete through damage or alteration and where it is necessary for its survival, or where it recovers the *cultural significance* of the *place* as a whole.

Article 18. *Reconstruction* is limited to the completion of a depleted entity and should not constitute the majority of the *fabric* of a *place*.

Article 19. *Reconstruction* is limited to the reproduction of *fabric* the form of which is known from physical and/or documentary evidence. It should be identifiable on close inspection as being new work.

Adaptation

Article 20. *Adaptation* is acceptable where the *conservation* of the *place* cannot otherwise be achieved, and where the *adaptation* does not substantially detract from its *cultural significance*.

Article 21. *Adaptation* must be limited to that which is essential to a use for the *place* determined in accordance with Articles 6 and 7.

Article 22. *Fabric* of *cultural significance* unavoidably removed in the process of *adaptation* must be kept safely to enable its future reinstatement.

Conservation Practice

Article 23. Work on a *place* must be preceded by professionally prepared studies of the physical, documentary and other evidence, and the existing *fabric* recorded before any disturbance of the *place*.

Article 24. Study of a *place* by any disturbance of the *fabric* or by archaeological excavation should be undertaken where necessary to provide data essential for decisions on the *conservation* of the *place* and/or to secure evidence about to be lost or made inaccessible through necessary *conservation* or other unavoidable action. Investigation of a *place* for any other reason which requires physical disturbance and which adds substantially to a scientific body of knowledge may be permitted, provided that it is consistent with the conservation policy for the *place*.

Article 25. A written statement of conservation policy must be professionally prepared setting out the *cultural significance*, physical condition and proposed *conservation* process together with justification and supporting evidence, including photographs, drawings and all appropriate samples.

Article 26. The organisation and individuals responsible for policy decisions must be named and specific responsibility taken for each such decision.

Article 27. Appropriate professional direction and supervision must be maintained at all stages of the work and a log kept of new evidence and additional decisions recorded as in Article 25 above.

Article 28. The records required by Articles 23, 25, 26 and 27 should be placed in a permanent archive and made publicly available.

Article 29. The items referred to in Article 10 and Article 22 should be professionally catalogued and protected.

Words in italics are defined in Article 1.

GUIDELINES TO THE BURRA CHARTER: CULTURAL SIGNIFICANCE

These guidelines for the establishment of cultural significance were adopted by Australia ICOMOS on 14 April 1984. They explain aspects of Articles 6, 23, 25 and 28 of the Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (Burra Charter) and should be read in conjunction with the Charter.

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1.0 Preface

1.1 Intention of Guidelines

These Guidelines are intended to clarify the nature of professional work done within the terms of the Burra Charter. They recommend a methodical procedure for assessing the cultural significance of a place, preparing a statement of cultural significance and for making such information publicly available. The Guidelines refer to Articles 6, 23, 25 and 28 but do not cover all the matters referred to in those Articles.

1.2 Applicability

The Guidelines apply to any place likely to be of cultural significance regardless of its type or size.

1.3 Need to establish cultural significance

The assessment of cultural significance and the preparation of a statement of cultural significance, embodied in a report, are essential pre-requisites to making decisions about the future of a place.

1.4 Skills required

In accordance with Article 4 of the Burra Charter, the study of a place should make use of all relevant disciplines. The professional skills required for such study are not common. It cannot, for example, be assumed that any one practitioner will have the full range of skills required to assess cultural significance and prepare a statement. Sometimes in the course of the task it will be necessary to engage additional practitioners with special expertise.

1.5 Issues not considered

The assessment of cultural significance and the preparation of a statement does not involve or take account of such issues as the necessity for conservation action, legal constraints, possible uses, structural stability or costs and returns. These issues will be considered in the development of conservation proposals. Guidelines for the development of conservation proposals are the subject of another document.

2.0 The Concept of Cultural Significance

2.1 Introduction

In the Burra Charter Cultural Significance means "aesthetic, historic, scientific or social value for past, present or future generations".

Cultural significance is a concept which helps in estimating the value of places. The places that are likely to be of significance are those which help an understanding of the past or enrich the present, and which we believe will be of value to future generations.

Although there are a variety of adjectives used in definitions of cultural significance in Australia, the adjectives "aesthetic", "historic", "scientific" and "social", given alphabetically in the Burra Charter, can encompass all other values.

The meaning of these terms in the context of cultural significance is discussed below. It should be noted that they are not mutually exclusive, for example architectural style has both historic and aesthetic aspects.

2.2 Aesthetic value

Aesthetic value includes aspects of sensory perception for which criteria can and should be stated. Such criteria may include consideration of the form, scale, colour, texture and material of the fabric; the smells and sounds associated with the place and its use; and also the aesthetic values commonly assessed in the analysis of landscape and townscape.

2.3 Historic value

Historic value encompasses the history of aesthetics, science and society and therefore to a large extent underlies all of the terms set out in this section.

A place may have historic value because it has influenced, or has been influenced by, an historic figure, event, phase or activity. It may also have historic value as the site of an important event. Places in which evidence of the association or event survives in situ, or in which the settings are substantially intact, are of greater significance than those which are much changed or in which evidence does not survive. However, some events or associations may be so important that the place retains its significance regardless of subsequent treatment.

2.4 Scientific value

The scientific or research value of a place will depend upon the importance of the data involved, on its rarity, quality or representativeness, and on the degree to which the place may contribute further substantial information.

2.5 Social value

Social value embraces the qualities for which a place has become a focus of spiritual, political, national or other cultural sentiment to a majority or minority group.

2.6 Other approaches

The categorisation into aesthetic, historic, scientific and social values is one approach to understanding the concept of cultural significance. However, more precise categories may be developed as understanding of a particular place increases.

3.0 The Establishment of Cultural Significance

3.1 Introduction

In establishing the cultural significance of a place it is necessary to assess all the information relevant to an understanding of the place and its fabric. The task includes a report comprising written material and graphic material. The contents of the report should be arranged to suit the place and the limitations on the task, but it will generally be in two sections: first, the assessment of cultural significance (see 3.2 and 3.3) and second, the statement of cultural significance (see 3.4).

3.2 Collection of information

Information relevant to the assessment of cultural significance should be collected. Such information concerns:

a) the developmental sequence of the place and its relationship to the surviving fabric;

b) the existence and nature of lost or obliterated fabric;

c) the rarity or technical interest of all or any part of the place;

d) the functions of the place and its parts;

e) the relationship of the place and its parts with its setting;

f) the cultural influences which have affected the form and fabric of the place;

g) the significance of the place to people who use or have used the place, or descendants of such people;

h) the historical content of the place with particular reference to the ways in which its fabric has been influenced by historical forces or has itself influenced the course of history;

i) the scientific or research potential of the place;

j) the relationship of the place to other places, for example in respect of design, technology, use, locality or origin;

k) any other factor relevant to an understanding of the particular place.

3.3 The assessment of cultural significance

The assessment of cultural significance follows the collection of information.

The validity of the judgments will depend upon the care with which the data is collected and the reasoning applied to it.

In assessing cultural significance the practitioner should state conclusions. Unresolved aspects should be identified.

Whatever may be considered the principal significance of a place, all other aspects of significance should be given consideration.

3.3.1 Extent of recording

In assessing these matters a practitioner should record the place sufficiently to provide a basis for the necessary discussion of the facts. During such recording any obviously urgent problems endangering the place, such as stability and security, should be reported to the client.

3.3.2 Disturbance of the fabric

Disturbance of the fabric at this stage should be strictly within the terms of Article 24 of the Burra Charter, which is explained in separate Guidelines.

3.3.3 Hypotheses

Hypotheses, however expert or informed, should not be presented as established fact. Feasible or possible hypotheses should be set out, with the evidence for and against them, and the line of reasoning which has been followed. Any attempt which has been made to check a hypothesis should be recorded, so as to avoid repeating fruitless research.

3.4 Statement of cultural significance

The practitioner should prepare a succinct statement of cultural significance, supported by, or cross referenced to, sufficient graphic material to help identify the fabric of cultural significance.

It is essential that the statement be clear and pithy, expressing simply why the place is of value but not restating the physical or documentary evidence.

3.5 The report

3.5.1 Content

The report will comprise written material and graphic material and will present an assessment of cultural significance and a statement of cultural significance.

In order to avoid unnecessary bulk, only material directly relevant to the process of assessing cultural significance and to making a statement of cultural significance should be included.

3.5.2 Written material

The text should be clearly set out and easy to follow. In addition to the assessment and statement of cultural significance as set out in 3.2 and 3.3 it should include:

a) name of the client;
b) names of all the practitioners engaged in the task;
c) authorship of the report;
d) date;
e) brief or outline of brief;
f) constraints on the task: for example, time, money, expertise;
g) sources: refer to 3.5.4.

3.5.3 Graphic material

Graphic material may include maps, plans, drawings, diagrams, sketches, photographs and tables, and should be reproduced with sufficient quality for the purposes of interpretation.

All components discussed in the report should be identified in the graphic material. Such components should identified and described in a schedule.

Detailed drawings may not be necessary. A diagram may best assist the purpose of the report.

Graphic material which does not serve a specific purpose should not be included.

3.5.4 Sources

All sources used in the task must be cited with sufficient precision to enable others to locate them.

It is necessary for all sources consulted to be listed, even if not cited.

All major sources or collections not consulted but believed to have potential usefulness in establishing cultural significance should be listed.

In respect of source material privately held the name and address of the owner should be given, but only with the owner's consent.

4.0 Procedures for Undertaking the Task

4.1 Brief

Before undertaking the task, the client and the practitioner should agree upon:

a) the extent of the place and any aspect which requires intensive investigation;
b) the dates for the commencement of the task, submission of the draft report and submission of the final report;
c) the fee or the basis upon which fees will be paid;
d) the use of any joint consultant, sub-consultant or other practitioner with special expertise;
e) the basis for any further investigation which may be required within the terms of section 4.5 of these Guidelines;
f) the representative of the client to whom the practitioner will be responsible in the course of the task;
g) the sources, material or services to be supplied by the client;
h) any requirements for the format or reproduction of the report;
i) the number of copies of the report to be supplied at each stage;
j) copyright and confidentiality;
k) the conditions under which the report may be published by the client, the practitioner or others;
l) the procedure for any required exhibition of the report and consideration of comment upon it.

4.2 Responsibility for content of report

The content of the report is the responsibility of the practitioner. The report may not be amended without the agreement of the practitioner.

4.3 Draft report

It is useful for the report to be presented to the client in draft form to ensure that it is understood and so that the practitioner may receive the client's comments.

4.4 Urgent action

Where it becomes clear that urgent action is necessary to avert a threat to the fabric involving, for example, stability or security, the client should be notified immediately.

4.5 Additional expenditure

Where it becomes clear that some aspect of the task will incur additional expenditure by requiring more investigation or more expertise than has been allowed, the client should be informed immediately.

4.6 Recommendations for further investigation

In respect of major unresolved aspects of cultural significance, recommendations for further investigation should be made only where:

a) the client has been informed of the need for such investigation at the appropriate stage and it has been impossible to have it undertaken within the budget and time constraints of the task;

b) further information is anticipated as a result of disturbance of the fabric which would not be proper at this stage, but which will become appropriate in the future (see Guidelines for Article 24 of the Burra Charter).

Such recommendations should indicate what aspects of significance might be established by such study.

4.7 Exhibition and comment

The report for any pro,ect of public interest should be exhibited in order that interested bodies and the public may comment and reasonable time should be allowed for the receipt and consideration of comment.

4.8 Further evidence

If after the completion of the report further evidence is revealed, for example by disturbance of the fabric or as a result of further investigation or public comment, it is desirable for such evidence to be referred to the original practitioner so that the report may be amended if necessary.

4.9 Permanent archive

A copy of the report should be placed in a permanent archive and made publicly available.

GUIDELINES TO THE BURRA CHARTER: CONSERVATION POLICY

These guidelines which cover the development of conservation policy and strategy for implementation of that policy, were adopted by Australia ICOMOS on 25 May 1985. They explain aspects of articles 6, 7, 23 and 25 of the Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (Burra Charter) and should be read in conjunction with the Charter.

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1.0 Preface

1.1 Intention of guidelines

These guidelines are intended to clarify the nature of professional work done within the terms of the Burra Charter. They recommend a methodical procedure for development of the conservation policy for a place, for the statement of conservation policy and for the strategy for the implementation of that policy. The guidelines refer to Articles 6, 7, 23 and 25.

1.2 Applicability

The guidelines apply to any place likely to be of cultural significance regardless of its type or size.

1.3 Cultural significance to precede conservation policy

The establishment of cultural significance and the preparation of a statement of cultural significance, embodied in a report, are essential pre-requisites to the development of conservation policy. Guidelines for the establishment of cultural significance are the subject of another document.

1.4 Need to develop conservation policy

The development of conservation policy, embodied in a report, is an essential pre-requisite to making decisions about the future of the place.

1.5 Skills required

In accordance with Article 4 of the Burra Charter, the study of a place should make use of all relevant disciplines. The professional skills required for such study are not common. It cannot, for example, be assumed that any one practitioner will have the full range of skills required to develop a conservation policy and prepare the appropriate report. In the course of the task it may be necessary to consult with other practitioners and organizations.

1.6 Aspects excluded

These guidelines are directed at the planning process and not the detailed specification of action.

2.0 The Scope of the Conservation Policy

2.1 Introduction

The purpose of the conservation policy is to state how the conservation of the place may best be achieved both in the long and short term. It will be specific to that place.

The conservation policy will include the issues listed below.

2.2 Fabric and setting

The conservation policy should identify the most appropriate way of caring for the fabric and setting of the place arising out of the statement of significance and other constraints. A particular combination of conservation actions will be identified. This may or may not involve changes to the fabric.

2.3 Use

The conservation policy should identify a use or combination of uses or constraints on use that are compatible with the retention or recovery of the cultural significance of the place and that are feasible.

2.4 Interpretation

The conservation policy should identify the most appropriate way of making the significance of the place understood consistent with the retention of that significance. This may be a combination of the treatment of the fabric, the use of the place and the use of introduced interpretive material. In some instances the cultural significance and other constraints may preclude the introduction of such material.

2.5 Management

The conservation policy should identify a management structure through which the conservation policy is capable of being implemented. It should also identify:

- those to be responsible for subsequent conservation and management decisions and for the day to day management of the place;
- the mechanism by which policy decisions are to be made and recorded; and
- the means of providing security and regular maintenance for the place.

2.6 Control of investigation of the place

The conservation policy should make provision for the control of investigations at the place in order to prevent investigations that might diminish the cultural significance of the place.

2.7 Control of physical intervention

The conservation policy should include provisions for the control of physical intervention. These controls may identify:

- the situations in which intervention is permissable;
- the likely impact of the cultural significance of any intervention;
- unavoidable intervention; and
- the degree of intervention acceptable for non-conservation purposes.

(Refer to Guidelines to the Burra Charter: Physical Intervention.)

2.8 Future activities

The conservation policy should set guidelines within which future activities such as new works for changing needs may take place.

2.9 Review

The conservation policy should contain provision for review.

3.0 Development of the Conservation Policy

3.1 Introduction

In developing a conservation policy for the place it is necessary to assess all the information relevant to the future care of the place and its fabric. Central to this task is the statement of cultural significance.

The task includes a report comprising written material and graphic material. The contents of the report should be arranged to suit the place and the limitations of the task, but it will generally be in three sections:

- the development of a conservation policy (see 3.2 and 3.3);
- the statement of conservation policy (see 3.4); and
- the development of an appropriate stategy for implementation of the conservation policy (see 4.0).

3.2 Collection of information

In order to develop the conservation policy sufficient information relevant to the following should be collected:

3.2.1 Significant fabric

Check and if necessary supplement information as to the nature, extent and degree of intactness of the significant fabric. Fabric includes contents. (Refer to Guidelines to Burra Charter — Cultural Significance, 3.0 and Guidelines to Burra Charter: Physical Intervention, 3.0.)

3.2.2 Requirements and constraints arising out of cultural significance

Identification of desirable actions and controls which would have to be applied to the place to conserve the various aspects of its significance.

3.2.3 Client, owner and user's requirements and resources

Information about needs, aspirations, current proposals, available finances, etc., in respect of the place.

3.2.4 Other requirements and concerns

Information about other requirements and concerns likely to affect the future of the place and its setting including:

- federal, state and local government acts, ordinances and planning controls;
- community needs and expectations; and
- locational and social context.

3.2.5 Condition of fabric

Survey of fabric sufficient to establish how its physical state will affect options for the treatment of the fabric (refer to Burra Charter 11-22).

3.2.6 Uses

Collection of information about uses, sufficient to determine whether or not such uses are compatible with the significance of the place (refer to Burra Charter 1.10) and feasible.

3.2.7 Comparative information

It may be desirable to collect comparative information about the conservation of similar places.

3.2.8 Unavailable information

Identification of information sought and unavailable that may be critical to the determination of the conservation policy or to its implementation.

3.3 Assessment of information

The information gathered above must be assessed and synthesized in relation to the matters raised in 2.0.

The object of assessment is to develop a conservation policy to be included in 3.4. Strategies for the implementation of the policy will be considered for inclusion in 4.0.

In the course of the assessment it may be necessary to collect further information.

3.4 Statement of conservation policy

The practitioner should prepare a statement of conservation policy that addresses each of the issues listed in 2.0, viz:

- fabric and setting;
- use;
- interpretation;
- management;
- control of investigation at the place;
- control of physical intervention;
- future activities; and
- review.

The statement of conservation policy should be cross-referenced to sufficient documentary and graphic material to explain the issues considered.

3.5 Consequences of conservation policy

The practitioner should set out the way in which the implementation of the conservation policy will or will not:

- change the place including its setting;
- affect its significance;
- affect the locality and its amenity;
- affect the client, owner and user; and
- affect others involved.

4.0 Strategy for Implementation of Conservation Policy

4.1 Introduction

Following preparation of the conservation policy a strategy for its implementation should be prepared. Strategy is an essential part of any conservation planning. The techniques of strategy preparation are common to many disciplines and are therefore not described here.

4.2 Contents of strategy

The strategy may include information about:

- the financial resources to be used;
- the technical and other staff to be used (human resources);
- the sequence of events;
- the timing of events; and
- the management structure.

The strategy should allow the implementation of the conservation policy under changing circumstances, for example, availability of funds.

5.0 The Report

5.1 Introduction

The report is the vehicle through which the conservation policy is expressed, and on which conservation action is based.

5.2 Written material

Written material will include:

- the statement of cultural significance;
- the development of conservation policy;
- the statement of conservation policy; and
- the strategy for implementation of conservation policy.

It should also include:

- name of the client;
- authorship of the report;
- date;
- brief or outline of brief;
- constraints on the task, for example, time, money, expertise;
- names of all the practitioners engaged in the

task, the work they undertook, and any separate reports they prepared;
— sources (refer to 5.4).

5.3 Graphic material

Graphic material may include maps, plans, drawings, diagrams, sketches, photographs and tables, clearly reproduced. Material which does not serve a specific purpose should not be included.

5.4 Sources

All sources of information, both documentary and oral, consulted during the task should be listed, whether they proved fruitful or not. All sources used in the report must be cited with sufficient precision to enable others to locate them.

In respect of source material privately held, the name and address of the owner should be given, but only with the owner's consent.

6.0 Procedures for Undertaking the Task

6.1 Brief

Before undertaking the task, the client and the practitioner should agree upon:

a) the extent of the place and any aspect which requires intensive investigation;

b) the dates for the commencement of the task, submission of the draft report and submission of the final report;

c) the fee or the basis upon which fees will be paid;

d) the use of any joint consultant, sub-consultant or other practitioner with special expertise;

e) the basis for any further investigation which may be required, for example, within the terms of section 3.3 of these guidelines;

f) the representative of the client to whom the practitioner will be responsible in the course of the task;

g) the sources, material or services to be supplied by the client;

h) any requirements for the format or reproduction of the report;

i) the number of copies of the report to be supplied at each stage;

j) copyright and confidentiality;

k) the conditions under which the report may be published or distributed by the client, the practitioner or others;

l) the procedure for any required exhibition of the report, consideration of comment upon it and archival storage.

6.2 Responsibility for content of report

The content of the report is the responsibility of the practitioner. The report may not be amended without the agreement of the practitioner.

6.3 Draft report

It is useful for the report to be presented to the client in draft form to ensure that it is understood and so that the practitioner may receive the client's comments.

6.4 Urgent action

Where it becomes clear that urgent action is necessary to avert a threat to the fabric involving, for example, stability or security, the client should be notified immediately.

6.5 Additional expenditure

Where it becomes clear that some aspect of the task will incur additional expenditure by requiring more investigation or more expertise than has been allowed, the client should be informed immediately.

6.6 Recommendations for further investigations

In respect of major unresolved aspects of the conservation policy or of the strategies for its implementation, recommendations for further investigation should be made only where:

a) the client has been informed of the need for such investigation at the appropriate stage and it has been impossible to have it undertaken within the budget and time constraints of the task;

b) further information is anticipated as a result of disturbance of the fabric which would not be proper at this stage, but which will become appropriate in the future (refer to Guidelines to the Burra Charter: Physical Intervention).

Such recommendations should indicate what aspects of conservation policy or its implementation might be established or assisted by such study.

6.7 Exhibition and comment

The report for any project of public interest should be exhibited in order that interested bodies and the public may comment and reasonable time should be allowed for the receipt and consideration of comment. Where public exhibition is not appropriate, comment should be sought from relevant individuals and organisations.

6.8 Adoption and review

Provision should be made for the formal adoption and review of the conservation policy.

6.9 Further evidence

If after the completion of the report further evidence is revealed, for example, by disturbance of the fabric or as a result of further information, it is desirable for such evidence to be referred to the original practitioner so that the report may be amended if necessary.

6.10 Permanent archive

A copy of the report should be placed in a permanent public archive and made publicly available. Public access to parts of reports considered to be confidential may be restricted for a stated period.

THE APPLETON CHARTER FOR THE PROTECTION & ENHANCEMENT OF THE BUILT ENVIRONMENT

A. Preamble

This charter acknowledges The International Charter for the Conservation & Restoration of Monuments & Sites (Venice, 1964), the Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (the Burra Charter of February 23, 1981), and the Charter for the Preservation of Quebec's Heritage (Declaration of Deschambaults), without which it could not exist.

It further recognizes that the sound management of the built environment is an important cultural activity; and that conservation is an essential component of the management process.

B. Framework

Intervention within the built environment may occur at many levels, (from preservation to redevelopment), at many scales, (from individual building elements to entire sites), and will be characterized by one or more activities, ranging from maintenance to addition.

Through any given project may combine intervention scales, levels and activities, projects should be characterized by a clearly stated goal against which small scale decisions may be measured.

The appropriate level of intervention can only be chosen after careful consideration of the merits of the following:

- cultural significance
- condition and integrity of the fabric
- contextual value
- appropriate use of available physical, social and economic resources.

Decisions concerning the relative importance of these factors must represent as broadly based a consensus as possible.

Legitimate consensus will involve public participation and must precede initiation of work.

The relationship between scales of intervention, levels of intervention, and intervention activities is summarized below.

Levels of Intervention	Activity				Scales of Intervention				
	Maintenance	Stabilization	Removal	Addition	Building Elements	Buildings	Groups of Buildings	Buildings & Settings	Sites
Preservation	o	o			o	o	o	o	o
Period Restoration	o	o	o	o	o	o	o	o	o
Rehabilitation	o	o	o	o	o	o	o	o	o
Period Reconstruction				o	o	o	o	o	o
Redevelopment				o	o	o	o	o	o

Levels of Intervention

Preservation:

- o retention of the existing form, material and integrity of site.

Period Restoration:

- o recovery of an earlier form, material and integrity of a site.

Rehabilitation:

- o modification of a resource to contemporary functional standards, which may involve adaptation for new use.

Period Reconstruction:

- o recreation of vanished or irreversibly deteriorated resources.

Redevelopment:

- o insertion of contemporary structures or additions sympathetic to the setting.

Activities

Maintenance:

- o continual activity to ensure the longevity of the resource without irreversible or damaging intervention.

Stabilization:

- a periodic activity to halt deterioration and to put the existing form and materials of a site into a state of equilibrium, with minimal change.

Removal:

- a periodic activity: modification which involves the subtraction of surfaces, layers, volumes and/or elements.

Addition:

- a periodic activity: modification which involves the introduction of new material.

C. Principles

Respect for the existing fabric is fundamental to the activities of protection and enhancement.

The process of protection and enhancement must recognize all interests, and have recourse to all fields of expertise which can contribute to the study and safeguarding of a resource.

In intervening at the scales, levels and activities described, measures in support of the protection and enhancement of the built environment will involve adherence to the following principles:

Protection:

Protection may involve stabilization; it must involve a continuing program of maintenance.

Artefactual Value

Sites of the highest cultural significance are to be considered primarily as artefacts, demanding protection as fragile and complex historical monuments.

Setting

Any element of the built environment is inseparable from the history to which it bears witness, and from the setting in which it occurs. Consequently, all interventions must deal with the whole as well as with the parts.

Relocation

Relocation and dismantling of an existing resource should be employed only as a last resort, if protection cannot be achieved by any other means.

Enhancement:

The activities of removal or addition are characteristic of measures in support of enhancement of the heritage resource.

Use

A property should be used for its originally intended purpose. If this is not feasible, every reasonable effort shall be made to provide a compatible use which requires minimal alteration. Consideration of new use should begin with respect for existing and original traditional patterns of movement and layout.

Additions

New volumes, materials and finishes may be required to satisfy new uses or requirements. They should echo contemporary ideas but respect and enhance the spirit of the original.

Environmental Control

Systems of insulation, environmental control, and other servicing should be upgraded in ways which respect the existing and traditional equilibria and do not set in motion processes of deterioration.

D. Practice

Documentation

The better a resource is understood and interpreted, the better it will be protected and enhanced.

In order to properly understand and interpret a site, there must be a comprehensive investigation of all those qualities which invest a structure with significance.

This activity must precede activity at the site.

Work on site must itself be documented and recorded.

Conjecture

Activities which involve the recovery or recreation of earlier forms must be limited to those forms which can be achieved without conjecture.

Distinguishability

New work should be identifiable on close inspection or to the trained eye, but should not impair the aesthetic integrity or coherence of the whole.

Materials & Techniques

Materials and techniques should respect traditional practice unless modern substitutes for which a firm scientific basis exists, which have been supported by a body of experience and which provide significant advantage can be identified.

Patina

Patina forms part of the historic integrity of a resource, and its destruction should be allowed only when essential to the protection of the fabric. Falsification of patina should be avoided.

Reversibility

The use of reversible processes is always to be preferred to allow the widest options for future development or the correction of unforeseen problems, or where the integrity of the resource could be affected.

Integrity

Structural and technological integrity must be respected and will require attention to performance as well as to appearance.